

EDITION WHITE, SMITH.

To Theodore Thomas.

Henry Davarre

BALLAD

FOR
Male Chorus AND Tenor Solo
Orchestra

Words by

T. B. MACAULAY

Music by

Geo. E. Whiting.

OP. 48.

BOSTON WHITE, SMITH & CO. CHICAGO

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HENRY OF NAVARRE.

GEO. E. WHITING, Op. 48.

Scored for 3 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons, 4 Horns, 3 Cornetts,
3 Trombones, Tuba, Organ, 1st & 2d Violins, Violas, V'cellos, Contrabasses, Timpa-
ni, Military Drum, Triangle, Grand Cassa, Cymbals and Gong.

Allegro con brio. (♩=120.)

PIANO.

trem. *mf* *sf* *f* *fff* *f* *mare.*

8. 1st Echo. 2d Echo.

p *pp*

trem. *mf* *sf* *f* *fff*

pp *pp*

mare. *f*

1st Echo. 2d Echo. 1

p *pp* *pp* *pp*

(Trombones.) *p m.d.*

8th basses

First system of the musical score. The treble clef staff begins with a piano (*p*) dynamic and a *m. d. cresc.* (moderando, crescendo) marking. The bass clef staff features a series of eighth notes. A fermata is placed over the final measure of the system.

Second system of the musical score. The treble clef staff starts with a mezzo-forte (*mf*) dynamic and includes a *dim.* (diminuendo) marking. The bass clef staff begins with a mezzo-forte (*mf*) dynamic and ends with a piano (*p*) dynamic. A fermata is placed over the final measure of the system.

Third system of the musical score, marked **Andante.** The treble clef staff begins with a piano (*p*) dynamic and includes a *mf* marking. The bass clef staff starts with a pianissimo (*pp*) dynamic and includes a *(Tpt.)* (Trumpet) marking. A fermata is placed over the final measure of the system.

Fourth system of the musical score. The treble clef staff begins with a forte (*f*) dynamic and includes a *dim.* (diminuendo) marking. The bass clef staff starts with a pianissimo (*pp*) dynamic. The system concludes with the marking *poco cresc.* (poco crescendo).

Fifth system of the musical score, marked **Allegro con brio.** The treble clef staff begins with a forte (*f*) dynamic and includes a *ff* (fortissimo) marking. The bass clef staff starts with a forte (*f*) dynamic. A fermata is placed over the final measure of the system.

Sixth system of the musical score. The treble clef staff begins with a *marc. (Brass.)* (marcato, Brass) marking and includes a *sempre forte.* (sempre forte) marking. The bass clef staff starts with a forte (*f*) dynamic. A fermata is placed over the final measure of the system.

TENOR I & II. *f*

1st. Choir: Now glo - ry to the Lord of hosts,

BASS I & II. *f*

TENOR I & II. *f*

2d. Choir: Now glo - - - - - ry to the Lord of

BASS I & II. *f*

from whom all glo-ries are! And glo - ry to our Sov'reign Liege, —

hosts, from whom all glo-ries are! — And glory to our Sov'reign Liege,

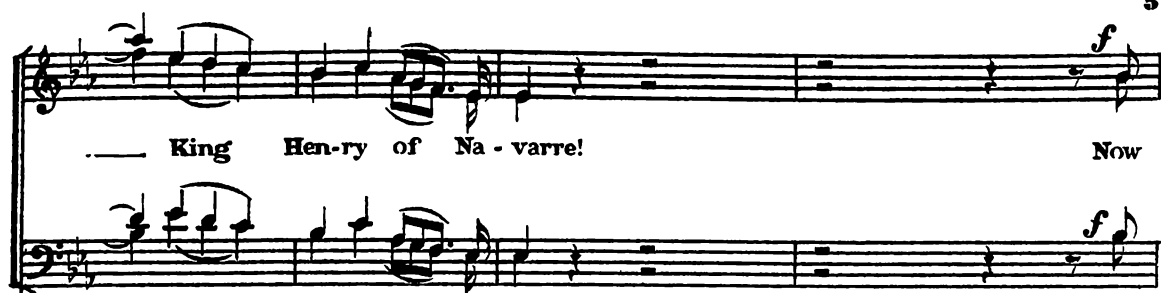
ten.

ten.

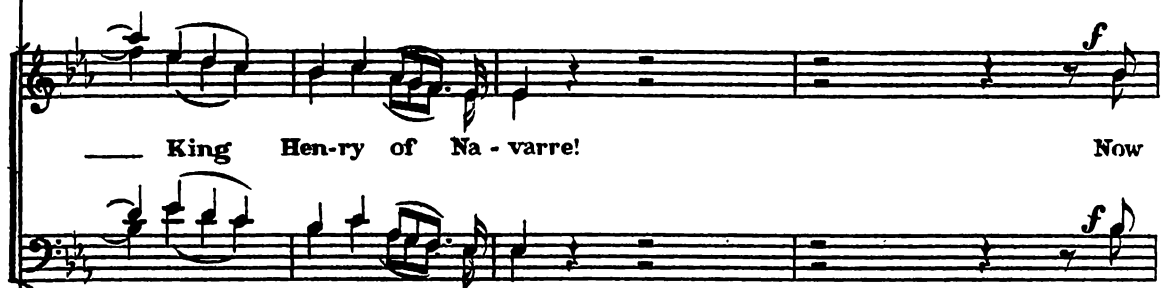
ten.

ten.

8



— King Hen-ry of Na-varre! Now



— King Hen-ry of Na-varre! Now



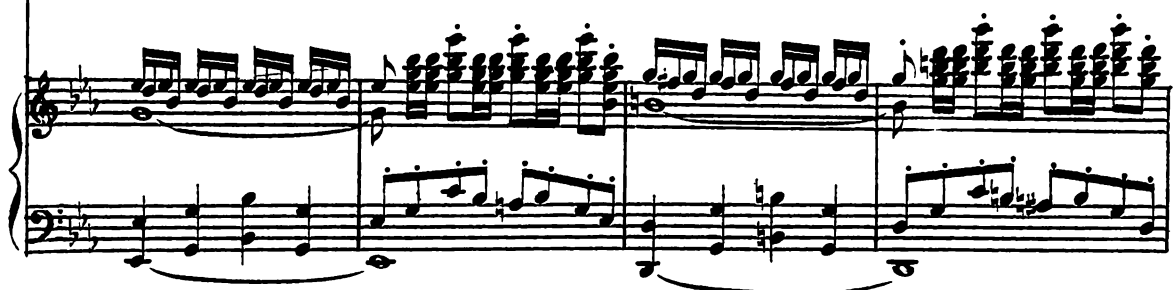
8. *ff*



glo-ry to the Lord of hosts, from whom all glo-ries are! And



glo-ry to the Lord of hosts, from whom all glo-ries



ff

glo - ry to our Sov'-reign Liege, King Hen - ry

are! And glo-ry to our Sov'-reign Liege, King Hen - ry

The piano accompaniment consists of a treble and bass staff. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic foundation with chords and single notes. Dynamics include *f* (forte) and *ff* (fortissimo).

ff of Navarre! King Hen - ry of Na - varre!

The piano accompaniment continues with a treble and bass staff. The treble staff has a melodic line with a fermata over the final note, and the bass staff provides harmonic support. Dynamics include *ff* (fortissimo).

ff of Navarre! King Hen - ry of Na - varre!

The piano accompaniment continues with a treble and bass staff. The treble staff has a melodic line with a fermata over the final note, and the bass staff provides harmonic support. Dynamics include *ff* (fortissimo).

ff 8... *ff* 2

The piano accompaniment continues with a treble and bass staff. The treble staff has a melodic line with a fermata over the final note, and the bass staff provides harmonic support. Dynamics include *ff* (fortissimo).

marc.

8. *m. g. (Tpts.)*

This system shows the first staff of a piano accompaniment. The right hand features a rapid, ascending eighth-note scale. The left hand provides a steady bass line with eighth notes. A dynamic marking of *m. g. (Tpts.)* is present.

8. *ff*

This system continues the piano accompaniment. The right hand's scale continues, and the left hand's bass line is more active. A dynamic marking of *ff* is indicated.

8.

This system shows the third staff of the piano accompaniment. The right hand's scale continues, and the left hand's bass line is more active. A dynamic marking of *ff* is indicated.

TENOR I. *f*
Now let there be the mer - ry sound of mu - sic and of

TENOR II. *f*
Now let there be the mer - ry sound of mu - sic and of

BASS I. *f*
Now let there be the mer - ry sound of mu - sic and of

BASS II. *f*
Now let there be the mer - ry sound of mu - sic and of

This block contains four vocal staves. The top two are for Tenors (I and II) and the bottom two are for Basses (I and II). Each staff begins with a dynamic marking of *f* and contains the lyrics "Now let there be the mer - ry sound of mu - sic and of".

ad lib.

This system shows the fourth staff of the piano accompaniment. The right hand features a rapid, ascending eighth-note scale. The left hand provides a steady bass line with eighth notes. A dynamic marking of *ad lib.* is present.

dance, Through thy corn-fields green, and sun-ny vines, oh pleas-ant land of
 dance, Through thy corn-fields green, and sun-ny vines, oh pleas-ant land of

since.

p (Picc. Fl., Cls., Horns, Strs., Tring.)

France! And thou Ro-chelle, our own Rochelle, proud ci - ty of the
 And thou Ro chelle proud ci - - -

France! And thou Ro-chelle, our own Rochelle, proud ci - ty of the

p

wa - ters, Again let rap-ture light the eyes of all thy mourn-ing daugh -

- ty,

wa - ters, Again let rap-ture light the eyes of all thy mourn-ing daugh -

The first system of the musical score consists of four staves. The top two staves are vocal parts in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "wa - ters, Again let rap-ture light the eyes of all thy mourn-ing daugh -" on the first line, "- ty," on the second line, and "wa - ters, Again let rap-ture light the eyes of all thy mourn-ing daugh -" on the third line. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

- ters. As thou wert con-stant in our ills, be joy-ous in our

- ters. As thou wert con-stant in our ills, be joy-ous in our

The second system of the musical score continues the vocal and piano parts. It also consists of four staves. The lyrics are: "- ters. As thou wert con-stant in our ills, be joy-ous in our" on the first line, and "- ters. As thou wert con-stant in our ills, be joy-ous in our" on the second line. The piano part continues with a melodic line in the right hand and a harmonic accompaniment in the left hand.

joy, For cold and stiff and still are they who wrought thy walls an-

For cold and stiff and still are they who wrought thy walls an-

joy, For cold and stiff and still are they who wrought thy walls an-

For cold and stiff and still are they who wrought thy walls an-

mf *dim.* *p*

- noy. 1st Ch, Hur-rah! hurrah! a sin-gle field ten.

- noy. Hur-rah! hurrah! a sin-gle

- noy. Hur-rah! hurrah! a sin-gle

f *3* *ten.*

f *3* *ten.*

f *3* *8*

hath turned the chance of war, Hur - rah! hurrah for

11

field hath turned the chance of war, Hurrah for Iv - ry, —

8

ff Iv - ry, — And King Henry of Na - varre!

— Hurrah for Iv - ry, — And King Henry of Na - varre!

ff

8

f marc. *ff*

ff Hur-rah! hurrah! a sin-gle field hath turn'd the chance of

ff Hur-rah! _____ hurrah! a sin-gle field

8.....

war, Hur-rah! hurrah! for Iv - - ry, and King Hen-ry

hath turn'd the chance of war, Hurrah! hurrah! for Iv - ry, and King Hen-ry

8.....

Ped. * *Ped.* * *Ped.* * *Ped.**

of Navarre! And King Hen - ry of _____ Navarre! Hurrah! hurrah for

of Navarre! And King Hen - ry of _____ Navarre! Hurrah! hur-

ff

Iv - ry, And King Hen - ry of Na - varre!

ff

- rah for Iv - - ry, And King Hen - ry of Na - varre!

ff

ff *tutti.*

TENOR SOLO.

Oh! how our hearts were beat - ing,

f *dim.* *pp*

(Strs.) (Cl. & Fg. Strs, pizz, Cym. Gd. C, and Military Drums)

when at the dawn of day We saw the army of the League drawn out in long array;

(Trombones.)

TENOR I & II.

mp Oh! how our hearts, our hearts were

mp Oh! how our hearts, our hearts were beat - ing, when at the dawn, when

mp Oh! how our hearts, our hearts were beat - ing, when at the

Oh. *Fg.*

beat - - - ing, we saw _____ the League _____ drawn

at the dawn of day, we saw the ar - - my of the League drawn

dawn of day, when at the dawn of day, we saw the ar - my of the League drawn

with all its priest-led cit - i - zens, And all its re - bel

out in long ar-ray,

out in long ar-ray,

out in long ar-ray,

(Horn Solo.)

pp

(Trom.)

re - bel peers, And Appenzel's stout in - fantry, and Eg - mont's

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "re - bel peers, And Appenzel's stout in - fantry, and Eg - mont's". The piano accompaniment features a bass line with chords and a treble line with chords, both marked with a common time signature.

Flem - ish spears.

I & II.
mp

with all its cit - i - zens,

mp

with all its priest - led cit - i - zens

mp

with all its priest - led, with all its priestled cit - i .

The second system continues the musical score. It includes a vocal line and piano accompaniment. The lyrics are: "Flem - ish spears." followed by a repeat sign and "I & II." with a mezzo-piano (*mp*) marking. The vocal line has the lyrics: "with all its cit - i - zens,". The piano accompaniment has the lyrics: "with all its priest - led cit - i - zens" and "with all its priest - led, with all its priestled cit - i .". The piano accompaniment features a bass line with chords and a treble line with chords, both marked with a common time signature.

and all its reb - el peers, And Ap - pen - zel's stout

and all its reb - el peers, all its reb. el peers, And Ap - pen - zel's, and

zens, And all its reb. el peers, and all its reb - el peers, And Ap - pen -

in - fan - try, and Eg - - - mont's Flem - ish spears.

Ap - penzel's stout in - fan - try, and Eg - - - mont's Flem - ish spears.

zel's stout in - fan - try, and Eg - - - mont's Flem - ish spears.

sf

5 CHORUS.

ff

There rode the brood of false Lorraine, the curs - es of our land!

ff

There rode the brood of false Lorraine, the curs - es of our land!

ff

5

And dark Mayenne was in the midst, a trunch - - eon in his hand!

And dark Mayenne was in the midst, a trunch - - eon in his hand!

ff

There rode the brood of false Lor-raine, the curs - es of our land!

ff

There rode the false Lor - raine, the cur - ses of our land!

ff

There rode the false Lor - raine, the curs - es of our land!

ff

The first system of the musical score consists of four vocal staves (two treble and two bass) and a piano accompaniment. The vocal parts are marked with a forte (ff) dynamic. The lyrics are: "There rode the brood of false Lor-raine, the curs - es of our land!" followed by "There rode the false Lor - raine, the cur - ses of our land!" and "There rode the false Lor - raine, the curs - es of our land!". The piano accompaniment features a complex, rhythmic pattern in the right hand and a more steady, eighth-note pattern in the left hand.

And dark Mayenne was in the midst, a trunch - - eon in his hand, a

Mayenne was in the midst, a trunch - - eon in his hand, a

Mayenne was in the midst, a trunch - - eon in his hand, a

The second system of the musical score continues with four vocal staves and piano accompaniment. The lyrics are: "And dark Mayenne was in the midst, a trunch - - eon in his hand, a", "Mayenne was in the midst, a trunch - - eon in his hand, a", and "Mayenne was in the midst, a trunch - - eon in his hand, a". The piano accompaniment continues with the same complex rhythmic patterns as in the first system.

truncheon in his hand! And as we looked on them,

truncheon in his hand! And as we looked on them,

truncheon in his hand! And as we looked on them,

And as we looked on them, wethot of Sein's em -

dim. *pp* *Oh.*

wethot of Sein's em - purp - led flood, And good Colig - ni's hoar - y hair

wethot of Sein's em - purp - led flood, And good Colig - ni's hoar - y hair

purp - led flood, And good Co - lig - - ni's hoary hair

poco cresc. *mp* *poco cresc.* *mp* *poco cresc.* *mp* *poco cresc.* *mp*

Poco meno.

mf cresc. - - - *f* *ff*

all dabbled with his blood, And we

mf cresc. - - - *f* *ff*

all dabbled with his blood, And we

mf cresc. - - - *f* *ff*

all dabbled with his blood, And we

mf *cresc.* *f* *ff* *ff* (Horns,

6 Tempo I.**Poco meno.**
sempre marc.

cried un - to the liv - ing God, who rules the

sempre marc.

cried un - to the liv - ing God, who rules the

sempre marc.

Tempo I.**Poco meno.**

ff

TUTTI. (Brass & Or.)

Trumpets, Trombones, Tuba and Organ.)

Tempo I.

meno.

fate, the fate of war, _____ To fight for

fate, the fate of war, _____ To fight for

Tempo I.

*meno.***TUTTI.**

Tempo I.

meno.

his own ho - ly name, _____ And for King Hen - ry

his own ho - ly name, _____ And for King Hen - ry

Tempo I.

meno.

Tempo I.

of Na - varre! And King Hen - ry of Na -

of Na - varre! And King Hen - ry of Na -

This system contains four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The music is in a key with two flats and 3/4 time. Dynamics include *ff* (fortissimo) and accents.

Tempo I.

8.....

ff *ad lib.*

This block shows the piano accompaniment for the first system, consisting of two staves. It features a series of chords and arpeggiated figures. Dynamics include *ff* (fortissimo) and *ad lib.* (ad libitum).

varre! And King Hen - ry of Na -

varre! And King Hen - ry of Na -

This system contains four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The music continues from the first system. Dynamics include *ff* (fortissimo) and accents.

8.....

ff

This block shows the piano accompaniment for the second system, consisting of two staves. It continues the musical material from the first system. Dynamics include *ff* (fortissimo).

varre! _____

varre! _____

ff

ff

Recit.
SOLO.

The King has come to

Recit.

p Strs.

Allegro.

mar-shal us in all his ar-mor drest,

f (Brass, and Military Drum.)

Recit.

cresc.

And he has bound a snow-white plume up - on his gal - lant, gal - lant

Recit.

fp (Strs.)

sf (Strs. and Horns.)

Andante con moto. ♩ = 125.
con espress.

crest. He looked up - on his

(C.B. & V.C.)

rall. - - - *p*

(Strs.)

peo - ple and a tear was in his eye: — He looked up - on the

(Trom.)

f

cresc.

trai - tors, and his glance was stern and high. — his glance was stern and

Allegretto giusto. ♩=150.

high.

f (Wind.)

Right gra - - cious - ly he smiled on us, as

(Strs.) *p*

rolled from wing to wing, Down all our line, a

f *p*

deaf - ening shout, "God save our Lord the King!"

ff

cresc. *ff*

8.....

Tempo I.

mf And if my standard bear-er fall, as fall full well he may, For

Tempo I.

p *trem.* *f*

Allegretto.

nev - er saw I prom - ise yet of such a blood - y fray,

f (Wind.)

Press where ye see my

(Strs.) *p*

whiteplume shine, a - midst, a - midst the ranks of war, press whereye see my

Poco animato.

white plume shine, 'midst the ranks, the ranks of war,

ff **TUTTI.**

f

And be your or - i - flamme to-day, and be your or - i -

mf (Wind & Strs.)

flamme to day the hel - met of Na - varre! the hel - met, the hel - met

a piacere.

- a tempo.

of Na - varre!

ff **9 ff TUTTI.**

First system of a musical score. It features a grand staff with treble and bass clefs. The music is in 2/4 time. Dynamics include *ff* (fortissimo) and *sf* (sforzando). The system ends with a repeat sign and a double bar line.

Second system of the musical score. It continues the grand staff notation. Dynamics include *sf*, *dim.* (diminuendo), and *pp* (pianissimo). The tempo marking "Allegro con moto. ♩=126." is placed above the staff. The system concludes with a repeat sign and a double bar line.

Third system of the musical score. It features a grand staff. The instruction "(Trombones sustain,)" is written above the staff. Dynamics include *sf*. The system ends with a repeat sign and a double bar line.

Fourth system of the musical score. It features a grand staff. Dynamics include *pp*, *p* (piano), and *mf* (mezzo-forte). The system ends with a repeat sign and a double bar line.

Fifth system of the musical score. It features a grand staff. The number "10" is centered above the staff. Dynamics include *f* (forte), *cresc.* (crescendo), and *ff TUTTI. sempre forte.* (fortissimo tutti, always forte). The instruction "(Strs.)" is written above the staff. The system ends with a repeat sign and a double bar line.

Sixth system of the musical score. It features a grand staff. The system ends with a repeat sign and a double bar line.

Seventh system of the musical score. It features a grand staff. Dynamics include *ff* (Wind.) and *poco dim.* (poco diminuendo). The system ends with a repeat sign and a double bar line.

(Strs.)

m

(Fl. & Viol.)

f

11 *ff TUTTI.* (Strs.)

(Timp Solo.)

sf *pp* *C.B.* *CTSC.* *p*

mf

Hur-rah! the foes are mov - - ing. Hark to the

(Vcllns.)

(Fgs.)

mf

Of fife, and steed, and

dim. - - -

ming - led din, _____ Of fife, and

(Viol II.)

trump and drum, and roaring cul - - ver - - in! _____

trump and drum, and roar - ing, roar - ing cul - - -

_____ The Duke _____ is prick - ing fast,

The fie - ry Duke is prick - - ing fast

. . ver - - in! The _____ Duke is prick - ing

(Viol I.)

f

with all the

'Cross Saint An - - dre's plain, with

'Cross Saint An - - dre's plain, with the

fast, 'Cross Saint An - - dre's

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics "with all the" and "Cross Saint Andre's plain, with". The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

hire - ling chiv - al - ry, the chiv - al - ry of

all the hire - ling chiv - al - ry, the hire - ling

hire - ling, hire - ling chiv - - al - - ry,

plain, of

The second system continues the musical piece. The vocal parts sing "hire - ling chiv - al - ry, the chiv - al - ry of" and "all the hire - ling chiv - al - ry, the hire - ling". The piano accompaniment continues with similar harmonic textures. The system concludes with the lyrics "hire - ling, hire - ling chiv - - al - - ry," and "plain, of".

Guel - ders and Al - - mayne, of Guel - - -

chiv - al - - ry of Al - - mayne, of

of Guel - ders and Al - - mayne,

all the hire - ling chiv - al - - ry, the chiv - al - -

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs, with lyrics written below them. The piano accompaniment is in treble and bass clefs, with a complex melodic line in the right hand and a more rhythmic line in the left hand. The key signature is one sharp (F#), and the time signature is 4/4.

ders, of Guel - ders and Al - mayne.

Guel - ders, of Guel - ders and Al - - mayne.

of Guel - - ders and Al - - mayne.

ry of Guel - ders and Al - - mayne.

The second system of the musical score continues the vocal and piano parts. It features four vocal staves and a piano accompaniment. The lyrics are written below the vocal staves. The piano accompaniment continues with its complex melodic and rhythmic patterns. The key signature remains one sharp (F#), and the time signature is 4/4.

12

f Now by the lips of those ye love, fair gen-tle-

f Now by the lips of those ye love, fair gen-tle-

12

f

men of France.

men of France.

men of France. Charge for the Gold - en

cresc.

cresc.

fp

cresc.

decresc.

up - on them with the

Li - lies now, up - on them with the

f *cresc.*

8.....

lance!

lance!

13

8.....

Measures 1-8 of the musical score. The piano part features a complex, rhythmic melody in the right hand, starting with a dotted quarter note and a sixteenth note, followed by eighth and sixteenth notes. The left hand provides a steady accompaniment with quarter notes. The voice part enters in measure 8 with a melodic line. Dynamics include *ff* (fortissimo) and *dim.* (diminuendo).

Measures 9-12 of the musical score. The piano part continues with a similar rhythmic pattern. The voice part enters in measure 9 with the lyrics "A thous-and". Dynamics include *f* (forte).

A thous-and

Measures 13-16 of the musical score. The piano part continues with a similar rhythmic pattern. The voice part enters in measure 13 with the lyrics "A thous - and spurs are". Dynamics include *mf* (mezzo-forte).

A thous - and spurs are

spurs are strik - ing deep, a thous - - and spears in rest,

strik - ing deep, — a thous - and, a thous - and spears in rest, A

The first system consists of four staves. The top two staves are vocal parts in treble clef with a key signature of one sharp (F#). The bottom two staves are piano accompaniment in bass clef. The piano part features a rhythmic pattern of eighth and sixteenth notes, with some chords and arpeggios.

14.

A thous - and knights are close — be - hind —

thous - and knights are press - - ing close — be - hind, — be -

The second system also consists of four staves. The top two staves are vocal parts in treble clef with a key signature of one sharp (F#). The bottom two staves are piano accompaniment in bass clef. The piano part continues the rhythmic pattern from the first system, with some chords and arpeggios. The system is marked with a forte 'f' dynamic.

14.

the snow-white crest; A thousand knights are

A thousand knights are

hind the snow-white crest; A thousand knights are

A thousand knights are

ff

pressing close behind the crest; the snow-white crest; And

pressing close behind the crest; the snow-white crest; And

press - ing - close behind the crest; the snow-white crest;

8.....

ff

in they burst, and in they burst, and on they rushed,

The first system of the musical score consists of four staves. The top two staves are vocal staves in treble clef, both with a key signature of one sharp (F#). The bottom two staves are piano accompaniment staves in bass clef, also with a key signature of one sharp. The vocal staves contain lyrics: "in they burst, and in they burst, and on they rushed,". The piano accompaniment features a complex, rhythmic pattern with many beamed sixteenth and thirty-second notes.

While like a guid-ing star, A - midst the thick-est car-nage blazed the

While like a guid-ing star, A - midst the thick-est

The second system of the musical score consists of four staves. The top two staves are vocal staves in treble clef, both with a key signature of one sharp (F#). The bottom two staves are piano accompaniment staves in bass clef, also with a key signature of one sharp. The vocal staves contain lyrics: "While like a guid-ing star, A - midst the thick-est car-nage blazed the" and "While like a guid-ing star, A - midst the thick-est". The piano accompaniment continues with a complex, rhythmic pattern, featuring many beamed sixteenth and thirty-second notes.

8.

The third system of the musical score consists of two staves, both in bass clef, with a key signature of one sharp (F#). The top staff is a piano accompaniment staff, and the bottom staff is a piano accompaniment staff. The system begins with a measure marked "8." followed by a dotted line, indicating a repeat or a specific measure. The piano accompaniment features a complex, rhythmic pattern with many beamed sixteenth and thirty-second notes.

hel - met, the hel - met of Na - varre! Now God be

carnage blazed the hel - met of Na - varre! Now

sf sf sf f

This system contains the first two systems of music. The first system has two vocal staves and a piano accompaniment. The lyrics are 'hel - met, the hel - met of Na - varre! Now God be'. The second system continues the vocal parts with the lyrics 'carnage blazed the hel - met of Na - varre! Now'. The piano accompaniment features dynamic markings *sf*, *sf*, *sf*, and *f*.

praised the day _____ is ours! _____ May - ence hath turned, hath

God be praised the day is ours! May - ence _____ hath

This system contains the next two systems of music. The first system has two vocal staves and a piano accompaniment. The lyrics are 'praised the day _____ is ours! _____ May - ence hath turned, hath'. The second system continues the vocal parts with the lyrics 'God be praised the day is ours! May - ence _____ hath'. The piano accompaniment continues with a steady rhythmic pattern.

turned his rein. D'A - male hath cried, hath cried — for

turned his rein. D'A - male — hath cried for

The piano accompaniment consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic foundation with chords and single notes. A forte (*f*) dynamic marking is present in the piano part.

quar - ter: The Flem - ish Count, — the Count is slain. Their ranks are

quar - ter: The Flem - ish Count is slain.

The piano accompaniment continues with a more active right hand, featuring sixteenth-note passages. A fortissimo (*ff*) dynamic marking is used in the final measure of the piano part.

break - - -ing, are break - ing, Like clouds be - fore _____

Their ranks are break - - -ing, Like clouds be -

Their ranks are break - ing,

Their ranks are break - ing,

8.....

_____ a gale; *ff* Their ranks are break - - ing like thin clouds be -

fore a gale; _____ Their ranks are break-ing like thin

be-fore a gale; _____ *ff* Their ranks are break - - ing like thin clouds be -

he-fore a gale; Their ranks are break-ing like thin

8.....

ff

fore a Bis - cay gale; The field is heaped with bleed - ing
clouds be - fore a gale;
fore a Bis - cay gale; The field is heaped with bleed - ing steeds, the
clouds be - fore a gale;

steeds, is heaped with bleed - ing steeds, and flags, and clov - en mail;
field is heaped with bleed - ing steeds, and flags, and clov - en mail;

sempre forte.

And then we thought on ven - geance,

And then we thought on ven - geance.

Andante maestoso. ♩=76.

Detailed description: This block contains the first four measures of the musical score. It features four staves: two for voices (Soprano and Alto) and two for piano (Right and Left Hand). The key signature has one sharp (F#). The tempo is Andante maestoso with a metronome marking of ♩=76. The first two measures show the vocal entries with a forte (ff) dynamic. The piano accompaniment begins in the third measure with a similar forte dynamic. The lyrics 'And then we thought on ven - geance,' are written under the vocal staves.

Detailed description: This block shows the piano accompaniment for the first four measures. The right hand plays a series of eighth-note chords, while the left hand plays a steady eighth-note bass line. The dynamics are marked as ff (fortissimo) in the third measure.

and all a - long our van, "Re - mem - ber Saint Bar - thol - o -

and all a - long our van, "Re - mem - ber Saint Bar - thol - o -

Detailed description: This block contains measures 5 through 8. The vocal staves continue the melody with the lyrics 'and all a - long our van, "Re - mem - ber Saint Bar - thol - o -'. The piano accompaniment provides harmonic support with chords and moving lines. Dynamics include ff (fortissimo) and accents (^) are used throughout.

sf *fff* *ff* (Brass.)

Detailed description: This block shows the piano accompaniment for measures 5 through 8. It features a powerful harmonic texture with chords and moving lines. The dynamics are marked as sf (sforzando), fff (fortississimo), and ff (fortissimo), with a specific instruction for the brass section: ff (Brass.).

Andante. $\text{♩} = 68.$

pp
new, was passed from man to man;
pp
new, was passed from man to man;

Andante.
pp
pp (Trom.)
(Strs.)
(Cellos)
p
con espress.
Ped.

cresc.
Ped.
dim. *

SOLO, cantabile: con espress.

pp
But out spake gen - tle Hen - ry, No Frenchman is my

foe, Down, down with ev- 'ry foreigner but let your breth- ren

cresc. *p*

Horn. *cresc.* *(Trom. Hn.)*

go." But out spake gen- tle Hen- ry, "No

mf *p* *(Viol.)*

Ped. * *Ped.*

French- man is my foe: Down, down with

cresc. *cresc.*

Ped.

ev- 'ry for- eigner but let your breth- ren go"

dim. *pp* *f* *dim.* *Ped.* * *Ped.* *

Poco animato.

Oh! was there ev - er such a knight, was such a

CHO. *pp sotto voce.* Oh! was there ev - er such a

CHO. *pp sotto voce.* Oh! was there such a

CHO. *pp sotto voce.*

Poco animato.

(Viol.)

Ped. * *Ped.* * *Ped.* *

knight, was there ev - er such a knight,

ten. knight, was such a knight, was such a

ten. knight, was such a knight, was such a

ten.

Ped. * *Ped.* *

cresc. *f*

in friend - ship, or in war, as our Sov - ereign

ten. cresc.

knight, in friend - ship, or in war,

ten. cresc.

knight, in friend - ship, or in war,

ten. cresc.

Ped. cresc. *sempre Ped.*

Poco meno.

sf. *dim.*

Lord, our Sovereign Lord, — King Hen - ry the sol - dier, the

f *dim.* *pp*

as our Sov - ereign Lord, — Hen - ry

f *dim.* *pp*

as our Sov - ereign Lord, — Hen - ry

f *dim.* *pp*

Poco meno.

sf. *dim.*

sol - dier of Na - varre!

Our Sov'reign, Sov'reign Lord, Hen - ry the

of Na - varre! Our Sov'reign Lord, the sol - dier

of Na - varre! Our Sov'reign Lord, the sol - dier

Our Sov'reign Lord,

(Ob. & Viol.)

(Cello.)

8

Tempo I.

Oh! was there ev - er such a knight, in

sol - dier of Na - varre!

dim. of Na - varre!

dim. of Na - varre!

dim. King of Na - varre!

p

trem.

friend-ship, or in war, As our Sov-'reign

was such a knight,

was such a knight,

trem.

mf

Lord, King Hen-ry, the sol-dier of Na--varre! the

as our Sov--'reign Lord King Hen-ry

as our Sov--'reign Lord King Hen-ry

King

f

p

trem.

a piacere. - *a tempo.*

sol-dier of Na-varre! the sol-dier of Na-varre!

pp *rall.* - *p*

of Na-varre! the sol-dier of Na-varre! Our

pp *rall.* - *p*

of Na-varre! the sol-dier of Na-varre! Our

pp *rall.* - *p*

Hen-ry of Na-varre! Hen-ry of Na-varre!

trem. *a piacere.* *a tempo.* *p*

Sov-ereign Lord King Hen-ry, as our Lord King Hen-ry the

Sov-ereign Lord King Hen-ry, as our Lord King Hen-ry the

p

As our Sovereign Lord King Hen-ry, the sol-

sol - dier of Na - varre! _____

sol - dier of Na - varre! _____

dier of Na - varre! _____

Allegro. $\text{♩} = 112.$

SOLO.

Ho! maidens of Vi - en - na! _____

(Viol.) *pp*

(Trom.) *pp*

(Cl., Fg. & Or.) *pp*

Ho! Matrons of Lu - cerne! _____ Weep, weep, and rend your hair for those

CHO.
mp
who nev-er shall re-turn. Ho! maidens of Vi-en - - - na!

mp CHO.

mp CHO.
Ho! _____ maidens of Vi-en - na!

mp CHO.

p

Ho! matrons of Lu - cerne! _____ weep, weep and rend your

Ho! _____ - ma trons of Lu - cerne! weep and

hair for those who nev - er shall re - turn.

rend your hair for those, for those who nev - er shall re - turn.

SOLO.

Ho! Philip, send for char - i - ty, thy mex - i - can pis - toles,

(Horn.)

pp

That Antwerp monks may sing a mass for thy— poor spear - mens' souls!

CHO.
Ho! Phil-ip, send for char - i - ty, thy mex-i - can pis-

CHO.

CHO.
Ho! _____ Philip, send for chari - ty, thy

CHO.

- toles, That Antwerp monks may sing a mass for

mex-i - can pis- toles, That monks may sing a mass for

ff

thy poor spear-mens' souls! Ho! gallant no - bles of the League,

thy poor spear-mens' souls! Ho! gallant no - bles of the League,

This system contains four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The first vocal staff begins with a melodic line, while the second vocal staff has a more sustained, harmonic line. The piano accompaniment consists of a bass line with chords and a treble line with chords and some melodic movement.

16

ff

look that your arms be bright! Ho! burghers of Saint

look that your arms be bright! Ho! burghers of Saint

This system contains four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The first vocal staff has a melodic line, while the second vocal staff has a more sustained, harmonic line. The piano accompaniment consists of a bass line with chords and a treble line with chords and some melodic movement.

Gen - e - vieve, keep watch_____ and ward to - night, keep

Gen - e - vieve, keep watch_____ and ward to - night, keep

The first system of the musical score consists of four staves. The top two staves are vocal staves in treble clef, and the bottom two are piano staves in bass clef. The key signature has two flats (B-flat and E-flat). The vocal parts sing the lyrics "Gen - e - vieve, keep watch_____ and ward to - night, keep". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a more complex pattern in the left hand.

watch and ward to - night!

watch and ward to - night!

The second system of the musical score continues the vocal and piano parts. It consists of four staves. The vocal parts sing the lyrics "watch and ward to - night!". The piano accompaniment continues with a similar rhythmic pattern, featuring a crescendo leading into a section marked with a piano (*p*) dynamic. The piano part includes a series of sixteenth-note runs in the right hand.

poco cresc.

17
8.....

cresc.

f *cresc.*

(♩=120.) **Breit.**

For our God hath crushed the ty- - rant, our

For our God hath crushed the ty- - rant, our

8..... **Breit.**

f

God hath raised the slave, And mock'd the coun - sel of the wise, and the

God hath raised the slave, And mock'd the coun - sel of the wise, and the

(Brass.)

Detailed description: This system contains the first two staves of a musical score. The top two staves are vocal parts (soprano and alto) with lyrics. The bottom two staves are piano accompaniment. The piano part includes a section marked '(Brass.)' with upward-pointing arrows indicating specific notes.

ff val - or of the brave. Then glo - ry to his ho - ly name, from

ff Then glo - - ry to his

ff val - or of the brave. Then glo - ry to his ho - ly name, from

ff

Detailed description: This system contains the next two staves of the musical score. It continues the vocal and piano parts from the first system. The piano part features a section with upward-pointing arrows, similar to the first system. The lyrics are split across the vocal staves.

whom, from whom all glo - ries are; And glo - ry to our

ho - - - ly name,

whom, from whom all glo - ries are; And glo - ry to our

The first system of the musical score consists of four staves. The top two staves are vocal parts (soprano and alto) with lyrics. The bottom two staves are piano accompaniment. The piano part features a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand.

Sov - 'reign Lord, King Hen - ry of Na - varre! For our

Sov - 'reign Lord, King Hen - ry of Na - varre! For our

8.....

The second system of the musical score also consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The piano part continues the complex melody from the first system. A repeat sign with a first ending bracket and a double bar line is present, followed by a measure marked with an '8' and a dotted line, indicating a repeat or a specific measure count.

God hath crushed the ty - - rant, our God hath raised the

God hath crushed the ty - - rant, our God hath raised the

8.....

sempre Ped.

Detailed description: This system contains the first two staves of a musical score. The top two staves are vocal parts in treble clef with a key signature of two flats. The bottom two staves are piano accompaniment in bass clef. The piano part features a steady eighth-note accompaniment in the right hand and chords in the left hand. A repeat sign with a first ending bracket is shown above the piano part, starting at measure 8. The instruction 'sempre Ped.' is written below the piano part.

slave, And mocked the coun - sel of the wise, And the

slave, And mocked the coun - sel of the wise, And the

8..... 8.....

Detailed description: This system continues the musical score. It features the same vocal and piano parts as the first system. The piano accompaniment continues with the same eighth-note pattern and chordal structure. A second repeat sign with a first ending bracket is shown above the piano part, starting at measure 8. The system concludes with a final measure of the piano part.

Poco animato.

val - or of the brave.

val - or of the brave.

Poco animato.

8.

ff (Tpts. & Or.)

ff Then glory to his name, from whom all glories

ff Then glory to his ho - ly name, from whom all glories

ff Then glory to his ho - ly name, from whom all glories

ff Then glory to his ho - ly name, from whom all glories

18

sempre marc.

are;

And glo-ry

sempre marc.

are;

And glo-ry

sempre marc.

are;

18

to our Sov - 'reign Lord, and glo - ry to our Sov - 'reign

to our Sov - 'reign Lord, and glo - ry to our Sov - 'reign

ff sempre marc.

Lord, King Hen - ry of Na - varre! our Sov'-reign Lord, King

King _____ of Na - varre! our Sov'-reign Lord, King

Lord, King _____ of Na - varre! our Sov'-reign Lord, King

Lord, King Hen - ry of Na - varre! our Sov'-reign Lord, King

The piano accompaniment consists of a treble and bass staff. The treble staff features a complex, rhythmic melody with many beamed sixteenth and thirty-second notes. The bass staff provides a steady harmonic foundation with eighth and sixteenth notes.

Hen - ry of Na - varre! King _____

Hen - ry of Na - varre! our Sov'-reign Lord, King _____

Hen - ry of Na - varre! our Sov'-reign Lord, King _____

Hen - ry of Na - varre! And glo-ry to _____ King _____

The piano accompaniment continues with the same complex texture. It includes dynamic markings such as *f* (forte), *cresc.* (crescendo), and *trem.* (tremolo). The treble staff has some notes marked with a fermata, and the bass staff features a series of downward-pointing slurs.

Musical score for "The Swan" from "The Nutcracker" by Pyotr Ilyich Tchaikovsky. The score is in 3/4 time, key of B-flat major, and features a solo for the Swan (Tpts.) and a piano accompaniment. The score is divided into three systems. The first system shows the entrance of the Swan with a melodic line in the treble and a supporting bass line. The second system continues the melodic development with a forte (ff) dynamic. The third system concludes the piece with a final chord and a piano (p) dynamic.